

THE

# Capitol

NEWS FROM  
HOLLYWOOD

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52

SIXTEEN PAGES



**FOUR OF A KIND** bend elbows. This chummy gathering comprises Stan Kenton, Martha Tilton, Johnny Mercer and Peggy Lee as they assembled recently to dope out what tunes to record — and why. Kenton's band and Tilton are now in the east on tour. Mercer is busy writing songs for a forthcoming MGM picture and Miss Lee is about to get a buildup in films. Details on Page 12.

## King Cole and Benny Carter Open Trocadero March 22

**I**N AN unprecedented booking, the Hollywood Trocadero on the Sunset Strip will offer the orchestra of Benny Carter, the famed King Cole Trio, Savannah Churchill and Timmie Rogers, comedian, starting March 22.

The show is the first in the Trocadero's history devoted entirely to colored artists and also marks the resumption of broadcasting on a national network from the spot.

KHJ - Mutual will air from the Trocadero with the Carter band and the Cole group featured.

Following closely upon the heels of Duke Ellington's two-weeker at Ciro's, the Cole - Carter engagement puts a feather in the caps of General Amusement and Carlos Gastel, booker and manager of the artists involved.

Miguelito Valdes and Carlos Molina

are now featured at the Trocadero. Xavier Cugat's band recently closed there.

Cole and Carter are winding up a long and highly successful theatre tour in the east. In several cities they racked up all-time high grosses. Miss Churchill, who at one time was featured strictly as a canary with the Carter ensemble, now works as a single and will appear at the Troc as a featured artist.

The engagement is for four weeks with two four-week options, indicating that the bill may hold over for 12 weeks.

## Bandleaders Money Crazy, Shaw Charges

**A**RTIE SHAW has made Page One headlines again as he prepares to return to Hollywood, with his band, after a long theatre tour of the east.

He charges that bandleaders and songwriters have pulled American jazz downhill since the war started and that hot music "is a dying duck that needs artificial respiration." Slashing at what he termed "incompetent leaders who have found a market for mediocrity in the wartime appetite for popular music," Shaw said he found hardly any progress had been made with jazz since he shed his Navy uniform 14 months ago.

"What some of us were doing in '40 and '41," he said, "was far better than anything jazz orchestras and songwriters are doing in '45."

He blamed the situation, in part, on the money-making mania of most popular name bands and on the failure of leaders to look to the future. Most of the leaders who have soared in popularity since Pearl Harbor are lacking in real talent and ability, he declared. Shaw also denounced radio programs, press agents, fan mags and fan club promoters who have conditioned youngsters to wild hysteria and exhibitionist behavior.

"In order to sell a personality to the public," cried Artie, "it has become common practice to encourage screaming and swooning. Radio is an outstanding offender."

He defended his own position by asserting that he was more interested in music than in dollars and that he had placed his band on an economic basis (yearly salary guarantees) in keeping with the times in order that he might rehearse and experiment with jazz for several months each year. "American jazz is a great art which could easily perish with this generation," he concluded.



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Edited by **Dave Dexter, Jr.**  
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## pop-offs

U. S. S. Anzio at Sea

I no sooner got the envelope open than I had several boys hounding me for copies of The Capitol which just arrived. Already they have been passed back and forth among my shipmates so you would think the U. S. C. Trojans were staging an aerial attack in the Rose Bowl.

There are several boys from the Los Angeles area on this ship and you don't know exactly how much they appreciate being able to read your magazine—keep them coming, the faster the better.

**BOB LEWELLEN, S2/c**  
Fleet P. O., San Francisco

Boston

You won't print this. I want to get it off my chest, for it makes me sick to read so much hokey about Hollywood when everyone knows that the best music and musicians are in the east, Boston and New York and Philadelphia, too. Why don't you print stuff about the east? Or could you be ignorant of what transpires back here?

**F. ORVILLE BATES**

Philadelphia

Pages from The Capitol are now placed on our bulletin board at the West Philadelphia High School. . . . Ted Weems and Jan Savitt are but two of the boys who at one time were members of our school orchestra; Jeanette MacDonald and Wilbur Evans sang in our vocal groups. Thank you for your cooperation in sending The Capitol and may you have every success.

**HARRY P. HOFFMEISTER**  
Division of Music Education  
48th & Walnut Streets

S. Paulo, Brazil

A Brazilian friend of mine we have living now in Hollywood sent to us a copy of The Capitol which we appreciated very much. We read it carefully and wish to have additional copies, please, for the "Jazz Club of Brazil" in S. Paulo and Santos. Forgive us for this great trouble and many thanks.

**E. B. COSTA, Secretary**  
Rua Pirineus, 87  
S. Paulo, Brazil, S. A.

**SPRING HAS** sprung in Southern California, and even though the transition is hardly noticeable in this sunny clime the boys who have been hanging around the Bowling Alley have suddenly forsaken Vine street to buy and/or repair homes of their own. All the Blows are getting next to the good earth, it seems. Another of the more unusual manifestations of the change of seasons hinges on the personable drummer Zutty Singleton, who satisfied a lifelong ambition last month when he purchased a horse, a massive gelding, no less, which he stables in nearby Watts. Now, instead of Gates, the Zootman is concentrating on gaits. And it's not unusual to see him cantering across the hills, the picture of a man who has found happiness. Several other musickers are now dicker for steeds, Benny Carter among them. A trend?

**Sam Donahue, Bob Crosby Due for U. S. Tours**

**SAMMY DONAHUE'S** Navy band was due home after a long stretch in Great Britain about March 1. The Detroit saxophonist, who in '44 took over the remnants of Art Shaw's old Navy crew, will tour American military hospitals and bases. So will Bob Crosby, with a marine band, as soon as he receives an official itinerary from Marine Corps bigwigs.

**Nothing But Praise for Eddie Heywood Combo**

**RECOMMENDED**—Dan Burley's self-published "Handbook of Harlem Jive." Dan (who is managing ed of the New York Amsterdam News) connects where the old Calloway Jive Dictionary left off. Fly reading all the way. . . . And L. A. carpet clippers agree that eastern critics' raves over the Bill Eckstine outfit were at bit offbeam. Ed Heywood's crew, on the other hand, is even greater than touted. . . . Former Spivak-Dorsey arranger Sonny Burke—who once led a great band of his own around Detroit—makes regular runs into the Pacific now as an officer with the maritime service. He's also acquired four husky Hibernian offsprings in four years of married life. . . . Ginny Simms and MGM have parted.

Sonny Dunham threatens to disband again following his N. Y. Capitol Theatre run. He's cried "wolf" before. . . . It's a she-baby for the Barry Ulanovs of Metronome. . . . Red Nichols may soon take over a daily broadcast on KHJ-Mutual. . . . And Billy May led the band on Ella Mae Morse's Feb. 14 Cap disc here—his first try as a leader.

**Observations From the Capitol Dome**

**STRICTLY SMALL-TIME** was the snobbish attitude adopted by Marty Melcher in refusing to allow the Andrews Sisters to pose for pictures with the King and Norton Sisters at Vaughn Monroe's Palladium opening. Melcher, who serves as handyman and factotum for the Andrews gals when their manager Lou Levy isn't around, prohibited their posing even though Maxene, Patty and LaVerne were ready and eager. . . . Paul Whiteman's absence from the coast will be felt. The Fatho' created a breeze during his recent Hollywood hiatus and his virile, booming personality added flavor to the Vine street scene. . . . Nappy LaMare is the man who set the deal for Bill Burton to manage and book the re-vamped Eddie Miller band. Eddie still hopes to go east soon, but transportation and finding musicians who'll travel are two factors holding him back. . . . How come Kay Starr isn't doing a single? Her talent—and looks—merit Big Time activity. . . . Jo Stafford won the fem canary portion of Martin Block's 1945 WNEW poll. . . . Musicians who have been discharged from military service, and who are seeking berths with a name band, should contact Ray Bauduc, Rainbo Rendezu Ballroom, Salt Lake City. The personable drummer still is looking for ex-C.I. sidemen and promises to answer all queries, including those from former Wacs and Waves who might fill the thrushing spot in his new band.



## Hold Eckstine At Plantation

It's a holdover for Billy Eckstine and his men at the Plantation Club, sepiat hotspot on the south side of L. A.

Eckstine opened Feb. 1 and instead of closing this week will remain on the Plantation bandstand throughout most of March. It is then likely that Buddy Johnson, the pianist, and his orchestra will move into the Plantation with Sister Rosetta Tharpe featured, as guitarist and blues shouter, in the floorshow. Billie Holiday completed her engagement at the Plantation and all femme vocals there now are handled by Eckstine's oriole, Sara Vaughn.

Bud Johnson, tenor saxist, is musical director of the Eckstine outfit and causes the most excitement instrumentally.

## Another Harry Owens Short at Universal

Harry Owens and his Royal Hawaiians, featured on Capitol records, began work on another of a series of musical shorts Feb. 15 at Universal with Hilo Hattie in the vocal slot. Will Cowan directs.

Nat Finston is in charge of new music dept. of the Selznick & Saphier agency. Nat formerly was music chief at Metro.

**TWO CHAMPS, Manuel Ortiz (left) and Andy Russell, exchange quips as Ortiz prepares to enter the army. The world's bantamweight champion and Russell have been pals for years. Russell's newest Capitol record pairs "Don't Love Me" with "Negra Sentida."**

## Bookings for New Cherock Ork Set

Clarence (Shorty) Cherock will soon be leading his own band if his plans materialize. The pudgy trumpeter, for the last two years featured with Horace Heidt, has obtained financial backing from an attorney friend and will open in late March in San Diego with bookings handled by GAC agency.

Heidt himself was rumored to be backing Cherock but it now develops that the Heidt's interest is non-financial. He is giving Shorty many arrangements and also is slated to feature the Cherock band at the Trianon Ballroom here starting in late April or May. Heidt will not own a "piece" of the orchestra, Cherock said.

## 'Funny' to Roll

Rudy Vallee and Frances Langford are co-starring in the Pine-Thomas film "People Are Funny" scheduled to roll this month. Sam White produces and directs. It's a musical, of course.

## Concert Will Trace Rise of Pop Music

A "Spirituals to Swing" concert which purportedly will trace the development of American popular music from its birth to its 1945 status is planned for Sunday afternoon, March 18, at the Hollywood High School auditorium.

Presented under the auspices of the Musicians Congress, the concert will begin with the earthy, Negro music of the south and include the spirituals, blues and worksongs which are considered the foundation of today's pop music structure. The famed guitarist and singer Leadbelly will appear in person, along with other renowned New Orleans musicians, including Zutty Singleton, Bud Scott, Barney Bigard, Eddie Garland, Fred Washington, Kid Ory and others who helped pioneer jazz.

Later developments will be depicted by Eddie Miller, Wingy Manone, Nappy LaMare, Matty Matlock, Irvin Verret and other of the "second generation" Crescent City jazzmen as well as ace radio and film studio musicians and singers who will perform music of 1945 vintage in person.

Henry Blankfort is producing the show, which will not be broadcast.

## Xavier Cugat for MGM 'Mexico' Pic

Although no one seems to know when production on the MGM film "Holiday in Mexico" will begin, Xavier Cugat just signed to appear in it with his band. Cugat just closed an engagement at the Trocadero.

## Cavallaro at Ciro's

Carmen Cavallaro, his piano and orchestra just replaced Duke Ellington's band at Ciro's on the Sunset Strip. Duke played only two weeks because of concert commitments in the east.

## Harlan Leonard At the Playhouse

Harlan Leonard and his Rockets replaced Gerald Wilson's band at Shepp's Playhouse last month, the same spot where, in another lounge room downstairs, Eddie Heywood's band is creating a sensation.

Leonard plays alto saxophone and is using nine musicians. Reg Marshall set the booking and said that the Leonard engagement would continue "indefinitely."



# off the cuff

**HOT JAZZ** gives way to the finest of classical music this month as the eminent Arturo Toscanini arrives in Los Angeles to conduct a concert March 2 at the big Shrine Auditorium. The trip is the maestro's first in the west and excitement surrounding the event is great throughout the Southern California area. The veteran maestro will remain here only a short time, however. His decision to make the long trip west came after he received a personal invitation from Alfred Wallenstein, conductor of the L. A. Philharmonic, who for many years, in New York, played under the Toscanini baton.

Wife of Frankie Masters divorced him in L. A.

Tex Ritter back from p.a. tour, his second long trek in four months.

Happy Johnson took his jump crew to San Francisco for a run at the Stage-door.

Paul Weston returned from N. Y.

20th-Fox's "Diamond Horseshoe" film will have a score by Alfred Newman, top music writer on the lot.

Nat Shilkret scoring "The Clock" for MGM.

Spade Cooley and his western ork signed for musical short at Warners'. The guy also will appear in two westerns at Columbia in March and April. Recently the Cooley crew was filmed in Universal's "Senorita From the West."

Benefit for Negro musicians' rest home, under auspices of AFM Local 767, was held at Philharmonic Auditorium Feb. 18 successfully. Town's top musickers appeared.

Hoagy Carmichael's new radio show started Feb. 26 on NBC's west coast web. Guest stars and so-called "finds" are featured along with music of 'teen-ager Jimmy Hixon's orchestra.



**ANDY RUSSELL**  
SINGS!  
'don't love me'  
and  
'negra consentida'  
WITH ORCHESTRA  
A Saturday Night Date  
"THE ANDY RUSSELL SHOW"  
THE BLUE NETWORK

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(MY PET BRUNETTE)

## Anderson, Toscanini Appear Here

Marian Anderson, contralto, returns to Philharmonic Auditorium here March 11 for her second recital within three weeks.

Other distinguished artists who have appeared in L. A. in recent weeks include Andres Segovia, Nathan Milstein, Dr. Otto Klemperer, Paul Draper and Sergei Radamsky.

Miss Anderson won several scholarships in this country, then went to Europe in 1930, when she gave her first concert in Berlin. She toured Sweden, Russia and Germany and appeared with Toscanini in Salzburg, returning to the United States in 1935. Since that time she has upheld her reputation as one of the great contraltos of our time.

Most important event on the March calendar is the March 2 date at Shrine Auditorium at which Arturo Toscanini will conduct the Los Angeles Philharmonic. The program will include Rossini's "Overture to Semiramide," Beethoven's Seventh Symphony, "Variations on a Theme by Haydn," by Brahms; the Weber-Berlioz "Invitation to the Dance" and assorted Wagner selections.

Tickets for the Toscanini concert range from \$3 to \$25. The eminent conductor, now 79 years old, will donate his services. All receipts are to be used to establish a pension fund for aging members of the Philharmonic.

## Crosby Returns From the Pacific

Bob Crosby was back in Los Angeles in mid-February after several months in the South Pacific, part of which time was spent leading a marine band on a tour of battlefront military bases.

Crosby, still in active service, could not reveal his future activities in the interest of military secrecy but he was expected to return to Pearl Harbor before March 1. He's a marine lieutenant.

## Barney Bigard Back; Taking Things Easy

Clarinetist Barney Bigard is back in Los Angeles after several months in New York.

Barney was taking things easy and doing occasional radio guest shots before reorganizing a band and going into an L. A. nitery again. The band he fronted in N. Y. remained there. Joe Glaser booking.

# 6th Philly Jazz Concert 'Way Off Beam



**STYMIED** by poor support, Billie Holiday's p.a. at the Philharmonic Auditorium was anti-climactic Feb. 12. But during her recent Plantation Club run she proved sensational as ever, with Billy Eckstine's band accompanying. A review of the most recent L.A. concert occupies the two columns at the right. With more careful programming and production, they could prove far more effective, writes Dave Dexter.

## New Discs Get 'Evil Eye' on Al Jarvis Show

Taking up where he left off some two years ago, Al Jarvis on Feb. 17 resumed his Saturday afternoon record review sessions as a feature of his "Make Believe Ballroom" broadcasts. The session, featuring ace guest stars, is heard every Saturday at 1 p. m. and it runs for a full 60 minutes.

New records are played for the first time on the air in the Southern California area, in some cases, and the guests take turns in offering an evaluation and criticism of each disc. Teeing off the first session last month were Paul Whiteman and Coleman Hawkins in person as guests with Eleanor Roycroft and Dave Dexter serving as "resident" judges.

Jarvis, who recently underwent an operation to correct a severe stomach ailment, intends to present the review period every Saturday in the future now that the major recording companies are once again releasing records in quantity. He has improved since his stay in the Cedars of Lebanon Hospital here and in addition to his radio chore daily, has been taking entertainers to nearby military hospitals and doubling as emcee at the monthly "Jazz at the Philharmonic" concerts.

## Holiday and Hawk Inundated by Poor Musicians

Musicianship was relegated to the background as flashy and unmusical busking took the spotlight at the sixth "Jazz at the Philharmonic" concert presented Feb. 12 by Norman Granz. Coleman Hawkins and Billie Holiday were by far the best on the stage but even their performances suffered because of the accompaniments given them by sub-par musicians.

### Hassle With Holiday

Playing to a packed house—a sell-out again—Trumpeters Joe Guy, Howard McGhee, Shorty Cheroch and Neil Hefti; Saxists Hawkins, Willie Smith, Corky Corcoran, Illinois Jacquet and Charlie Ventura; Drummers Gene Krupa and Dave Coleman; Bassists Red Callender, Billy Hadnott and Charlie Mingus and Guitarists Dave Barbour, Slim Gaillard and Ulysses Livingston missed the spirit of jazz with their collective attempts to screech each other off the platform. During Miss Holiday's vocal solos McGhee and Guy were playing clashing trumpet blasts, with Jacquet's tenor and Gaillard's amplified guitar adding to the confusion. Coleman Hawkins walked off the stage, so bad, so cacophonous, was the backing.

Hawkins was not at his best this night. He was backed by a weak drummer and was forced to share solo choruses with young Corcoran on tenor, a promising lad who could and must learn much from the Old Master. Cheroch's and Hefti's trumpeting was strictly stratospheric; all above the staff and replete with clinkers. All four trumpeters exhibited a shocking example of bad taste throughout the evening. All tried to outscreech the other. It ended in hassle as to which was worse.

### Commentary by Jarvis

A wild audience clapped out of tempo, heckled Holiday, yelled for

tired, beat requests and in general, proved disorderly and rectangular in its appreciation of jazz. Al Jarvis emceed in goodfellow fashion, keeping his gab to a minimum.

Production was of high school calibre. No spotlights were utilized to help Holiday or the soloists as they took turns at the mike. The musicians, playing in sets, spent too much time on a single number.

"Jazz at the Philharmonic" could be a moving force to foster jazz. With showmanship, with just a modicum of direction, the Granz concert series could achieve worthwhile results. So far, the organization has been sloppy, routines indefinite, production amateurish. So they do capacity business. Sure, and B pictures make money today, too, just as bad records sell briskly. If jazz is to gain a foothold with the masses and remain a vigorous and attractive and tasty box-office attraction in the post-war dog days to come, it must be presented skillfully. Musicians must perform with regard to the beauty inherent in jazz. High notes and grotesque novelty tricks must be abandoned. For these are cheap fads. They are incompatible with true American jazz music.

### Another March 5

This concert was in no way comparable to the January Esquire bash on the same stage. These musicians, in the main, could in no way compare to those who won high places in the Esquire poll. But with more careful programming and care in production the Granz series could easily result in achievement of a high order for jazz and jazzmen.

The Feb. 12 concert, unfortunately, was simply a farce. Hawkins and several others who participated said so, too. The next one is set for March 5.

—Dexter

## It's 100% Riley's

Mike Riley, whacky trombonist and singer, last month purchased his partner's interest in the Madhouse, a Hollywood nitery, and now owns the spot himself. Riley and his zany band are featured.



**betty hutton**  
with PAUL WESTON AND HIS ORCHESTRA  
'STUFF LIKE THAT THERE'  
and 'BLUE SKIES'  
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Lawrence Brown Rex Stewart Al Sears Harry Carney

STARS of a recent recording session for Capitol in H'wood include Rex Stewart, leader of the band; Lawrence Brown, trombone; Al Sears, tenor, and Harry H. Carney, baritone, all of whom have long been featured with Duke Ellington's orchestra. Story in adjoining column.

## New Orleans Vets Record Le Hot for Album Series

(Photo on Page 16)

Eight veteran musicians, most of them New Orleans jazzmen, were reunited last month for a series of Capitol records which eventually will be released in album form. The session, headed by Hilton (Nappy) LaMare and Eddie Miller, brought together Ray Bauduc, Crescent City drummer who now is leading his own band in Salt Lake City; Wingy Manone, also a bandleader in his own right and long prominent as a trumpeter and singer; Matty Matlock, clarinetist; Irvin Verret, trombonist; Stan Wrightsman, pianist, and Budd Hatch, bassist.

### Cajun Vocal on One Platter

Three sides by the full band and one by a quartet comprised of Miller on clarinet, LaMare, Bauduc and Wrightsman were made. Titles included "High Society," "At the Jazz Band Ball," "Muskrat Ramble" and, featuring Miller's Quartet, "Cajun Love Song."

Verret carried his trombone to sing a Cajun vocal on the quartet side.

### Most Are Ex-Crosby Sidemen

Miller, like Bauduc, has been leading his own orchestra since his discharge from the army and hopes to go east soon.

A majority of the musicians at one time worked together in the old Bob Crosby band. Bauduc, in the army nearly three years, had not recorded—until the Capitol session—since early 1942. Dave Dexter supervised the date.

All are on regular sized 10-inch discs.

### Sully Mason Leads New L. A. Combo

Instead of working as a singing single as originally planned, Sully Mason last month turned to the band field and organized a regular, full-sized crew which he has since been breaking in on one-nighters in the L. A. area. Mason, for 15 years a sax player and vocalist with Kay Kyser, quit Kyser recently to go out on his own.

## Rex Stewart's 'Big 8' Ork On Capitol

Rex Stewart and a hand-picked group of star sidemen made their first records for Capitol last month in Hollywood, with the veteran cornetist knocking off four sides, three of which were original instrumentals.

### Vocal by Joya Sherrill

Prominent jazzmen who recorded with Stewart's "Big Eight" band included Lawrence Brown, trombone; Harry H. Carney, baritone sax; Al Sears, tenor, and Junior Raglin, bass, all of Duke Ellington's band, as is the leader, and Ulysses Livingston, guitar; Keg Purnell, drums, and "Eddie Wood," piano. Purnell is noted as the drummer with the Eddie Heywood orchestra and like Heywood, at one time was starred in Benny Carter's Savoy orchestra. So was Livingston.

Joya Sherrill sang the vocal on one side. She also is one of Ellington's stars, and has been appearing with the Duke for several months now.

### First Capitol Date for Rex

Stewart had never before recorded for Capitol, nor had the sidemen he employed. One of the tunes cut, an up-tempo ditty entitled "Rexercise," spotlights Stewart's cornet, piano by "Wood" and fast baritone sax by the veteran Carney.

Sides won't be released for some time yet, Capitol officials said.

## B. A. Rolfe Off to New York

B. A. Rolfe resigned on Feb. 8 as conductor of the Long Beach Municipal band.

Rolfe, who a decade ago was internationally famous as a radio bandleader and trumpet player, revealed that he would return to New York when his resignation becomes effective on Mar. 6 and would enter the television field. He has been leader of the Long Beach band two years.

## Carle for Monroe At the Palladium

Frankie Carle, the man who popularized the butterfly piano style, is the next attraction at the Palladium. He and his band will succeed Vaughn Monroe's crew March 27. As with Monroe, it will be Carle's first appearance at the Palladium, as well as his first on the west coast.

## Get Tunecluffers Together—Arlen . . .

### 'We're Human Too,' He Says

By PHILIP K. SCHEUER

THE TROUBLE with musical films is that song writers are not called in soon enough to write songs, according to Harold Arlen, the song writer.

"If we could get scenario writers and song writers who think alike together in one room—and start from scratch—we'd really have something," Arlen declares. "As it is now, a producer finally sends for us and says, 'This is where we'll spot such-and-such a tune'—and as a result nothing comes out in one piece.

"What we get may still be entertaining, of course, but it's not the kind of musical I'd like to see on the screen. It's as though you wrote a book and the publisher told you, 'I don't like that chapter.' You can rewrite it—but something happens to your book in the process."

### Hits on Parade

Harold Arlen has risen, slowly but surely and strictly on merit, to join that select company of show-tune composers which includes Jerome Kern, Richard Rodgers and, on occasion, Irving Berlin. His two current smashes are "Here Come the Waves" in the movies and "Bloomer Girl" on the stage. He hopes that when "Bloomer Girl" is finally transposed to film he and the adapters will be able to get together from scratch. But he admits that certain of E. Y. Harburg's sophisticated lyrics (as in "I Got a Song" and "T'morra, T'morra") will have to be revised if they are to pass muster with the guardians of the public morals. One of those things, he shrugs.

Both "Evalina," from the same show, and "Ac-cent-tchuete the Positive" from the "Waves" picture are high on the Hit Parade. Like most of Arlen's stuff they are charming, clever and musically sound. But isn't it true, I ventured, that any song—smart or corny, novel or trite—can be plugged into popularity?

### It Must Have It

"Yes and no," Arlen said. "A campaign will build it up for 8 or 10 weeks, but then"—he gestured expressively—"out! Despite all the high pressure behind it, it dies.

"With the wear and tear a tune gets today, it must have merit in order to show its head for long. 'The Trolley Song' happens to be a good one. One of



**SHE CHANTS** the tunes that Harold Arlen and others compose. Meet Kay Starr of Charlie Barnet's band, now at the Casa Manana, a big-voiced brunet whose chirping is one of the Barnet crew's greatest assets. She sang with Joe Venuti for seven years, and may soon be doing a single.

the brightest boys in the business, Harry Link, helped sell it. But even if he hadn't, even if the publisher had been a fellow with a hole in the wall, it would have clicked anyway."

Song writers, Arlen assured me, are human. "Too many of them start out with something really promising, smell hit possibilities, and let it go at that. They belong to the play-safe school.

### Up the Hard Way

"I don't say it's smart to be different for different's sake. I do applaud any song—or book or play or painting—in which the creator gives something of himself. You can sense it, every time."

In Arlen's study hangs a portrait of Jerome Kern painted by George Gershwin. Arlen was one of the closest friends of George and his brother Ira (with whom he has frequently collaborated). When all three were just coming up, the Gershwins lived across the street from Arlen. Like theirs, his is a story of success by perseverance.

Arlen was born Hyman Arluck, 40 years ago this week, in Buffalo. The son

of a cantor, at the age of 7 he was singing in the choir, standing on a chair to be seen and heard. In high school and afterward he sang, played and made arrangements for bands. When he found himself tripling between "George White's Scandals," a hotel orchestra and a radio hour, he quit. After a turn in vaudeville he was hired by Vincent Youmans to rehearse the cast of "Great Day." One day Youmans heard him "vamping till ready" at the piano.

### Ice Broken

"Why don't you make a song out of that?" Youmans inquired.

The result was "Get Happy"—and Arlen found himself a composer.

"I Gotta Right to Sing the Blues" followed, and soon after, "Stormy Weather." The latter was a number in a Cotton Club revue; Arlen did two shows a year for five years there for such Negro artists as Duke Ellington, Jimmie Lunceford, Cab Calloway, Ethel Waters, Bill Robinson and Lena Horne (who was in the chorus). His first picture score was "Let's Fall in Love," for Ann Southern, then Harriette Lake.

Besides the neo-classic "Blues in the Night," his other hits include "It's Only a Paper Moon" (an oldie "getting quite a ride now"), "As Long as I Live," "You're a Builder-Upper," "Let's Take a Walk Around the Block," "That Old Black Magic" and "God's Country," the finale from "Babes in Arms." In 1939 Arlen copped the Academy Award with "Over the Rainbow"; in 1942 his "Blues in the Night" was runner-up, losing by judges' default to "The Last Time I Saw Paris," a ballad not written especially for the screen, and a year later his "Old Black Magic," "Happiness Is a Thing Called Joe" and "My Shining Hour" were all on the list of nominations.

Arlen hasn't the slightest desire to compose an atmospheric score for a film. His one "serious" work to date has been "Reverend Johnson's Dream," which he has subtitled "An American Negro Suite."

— From the L. A. Times.

## Tony Pastor Ork For Palladium

Tony Pastor and his band have been booked to play the Palladium here, starting May 1.

The date will mark Tony's first Palladium stand, and his first west coast appearance in more than three years.

Tony, renowned as a tenor saxophonist and for many years a star sideman with Artie Shaw, organized his present group in 1940. His self-styled "Pastorized" music will follow Frankie Carle's at the Pally.

**Wally Fowler**  
AND HIS  
GEORGIA  
CLODOPPERS

**'MOTHER'S PRAYER'**  
and  
**'PROPAGANDA PAPA'**

A NEW CAPITOL STAR

Capitol RECORDS No. 190





**EXCITEMENT** surrounded the opening month of Vaughn Monroe at the Palladium. And here the man himself is inundated with sisters. Along them the singing Nortons and the singing Kings. The Monroe band. Monroe and his men hold forth at the Pally until tons, of course, are featured with March 27. Surveying the scene at extreme right is shapely Rhonda Frankie Carle's tinkle music opens the Seznick discovery. But who could miss her — and that chassis? Fleming of Vanguard Pictures, a



top billing in *Metropolis*.  
John Payne, also of the screen.

Fleming of Vanguard Pictures

**C A M E R A**



# Bauduc Band Tees Off in Utah Ballroom Angel City Goes Whole Hog for Le Hot

## Here Are Names Of His Sidemen

With a young band made up almost entirely of World War II veterans, Former G. I. Ray Bauduc opened at the Rainbo Rendeuv in Salt Lake City Feb. 16, thus making his debut as a maestro.

The New Orleans-born drummer has surrounded himself with a group of enthusiastic sidemen, as well as red-headed Deeda Patrick and Harry Taylor, vocalists. Gil Rodin, who worked with Bauduc in the old Pollack and Crosby bands, is managing the orchestra and playing tenor sax.

### Here is the Lineup

The complete lineup of the band, the day it left Hollywood for its Salt Lake City unshuttering, comprised Ray Borden, Harry Plonsky, Harry Clewley, Cameron Cottrell, trumpets; Martin Smith, Jimmy Knepper, Wendell Lester, trombones; Joe Lenza, Bob Kuhn, Joe Riesing, Neal Ely, Gil Rodin, saxes; Hal Dean, piano; Jimmy Simmons, bass, and Bauduc at the tubs.

All but a couple of the men are former members of the army or marine corps.

### May Play Hotel Astor

With a booking for the Hotel Astor virtually set for late in May, the band is moving into top ork circles at an in-



**FIRST CHOICE** of Ray Bauduc as vocalist with his new band is titian-haired Deeda Patrick, a Chicago lass who worked briefly with Ansel Hill's orchestra at the Palladium before going with Bauduc. Miss Patrick is in Salt Lake City now with Bauduc's boys; Billie Holiday is her idol.

credible speed. The New York hotel engagement, one of the most prized bookings and eagerly sought by the top names of the business, would definitely mark the band as the fastest to make the climb in history.

## New York Astor May Be Next

Even the arrangements are written by musicians in the army. Billy May also has contributed some.

Rodin and Bauduc teamed together for seven years in the Bob Crosby band along with such greats as Matty Mallock, Eddie Miller, Yank Lawson, Nappy LaMare, Bob Haggart, Doc Rando and Jess Stacy. For more than two years they were in the army. Both received medical discharges three months ago. Bauduc decided, with Rodin, to form a band while both were stationed at an army camp in Texas.

### Dig to Find Musicians

Back in Hollywood in January with discharges, they discussed plans for stantly and came to a complete accord regarding style, personnel, financial operation and other problems. Despite the difficulty of finding musicians who will travel these days, they rounded up an imposing group by going out every night and listening to bands, trios and novelty groups throughout the Southern California area.

Rodin at first was to have played baritone sax but later switched to tenor when Riesing was discovered.

The two outstanding soloists, it seems, are Hal Dean on piano and Bob Kuhn on clarinet.

## Even the Strip Falls Into Line

THE STUFF'S here, as it were, and the millennium has been reached.

Duke Ellington is just closing at the Sun after a rousing two weeks of playing for unbooted characters on the Sunset Strip, Eddie Heywood is bowling 'em over at Shepp's Playhouse, Billy Eckstine blasts the walls of the Plantation Club with Billie Holiday on hand for vocals, and Coleman Hawkins is well into his third week at a Vine street nitery called Cornegie Hall. And that's not all, brother.

There are jam sessions in all the bistros hereabouts. Nothing happens at these 'bakes, and good musicians won't go near them, but the squares and lanes flock anyway. KPAS broadcasts a Sunday session with Zutty Singleton, Joe Sullivan and others all frisking their whiskers, while at the same time in nearby Culver City Charlie Barnet spends his Sabbath afternoons performing at another "session" inaugurated in mid-February by Harry (No Hipster) Schooler.

### Live at the Philharmonic

Most of the musicians are making jazz records on the side, too, although few are ever released.

The Philharmonic Auditorium is the scene of Norman Granz' sporadic jazz concerts. Granz is doing okay, too, because he has potent radio help in promoting each event from Al Jarvis.

Up and down Hollywood boulevard the visiting soldier sees signs. They hang in night club windows, on lamp posts, in laundry entrances:

**JAM SESSIONS**  
Every Tuesday Night  
All-Stars Always  
20 Musicians 20

They never have 20 musicians, rarely do even 10 show up. But that's what the sign says. And a dozen niteries go for this sort of thing week in and week out.

Illinois Jacquet's band, the Red Callender Trio, Ceelle Burke, Joe Sullivan, Bill Early, Walter Fuller, Harlan Leonard, Mike Riley, Dale Jones, Slim Gailard—the list is long and almost endless. But these are the attractions that are paying off these days in the Los Angeles area.

### Heywood Is Too Much!

With Ellington gone after his Ciro's date, much the best of the output is that being provided by the Heywood or-



**LEADER** of one of the finest small combos in the land, Eddie Heywood, poses at the Steinway at Shepp's Playhouse in L.A. The Heywood band comprises Vic Dickenson, trombone; Emmett Berry, trumpet; Lem Davis, alto; Al Lucas, bass, and Keg Purnell, drums. Music of the Heywood group is setting the town's cats wild. The group broadcasts nightly over KPAS at 12:30 a.m.

chestra at Shepp's Playhouse. Not only Eddie's piano and arrangements, but trombone by Vic Dickenson and trumpet by Emmett Berry are the factors which make this group head and shoulders above the others. Heywood, however, finds no beauty in sunny California skies and when his engagement is concluded about March 20 he hopes to return to New York as fast as the law will allow.

The Callender group, led by one of the best of the bass-players, has its share of the draw also even though it is admittedly a carbon of the Cole Trio with Louie Gonzales on guitar and Duke Brooks at the ivories. The Club Royale has been Red's recent hangout.

The Jacquet band is mad—a wild, unbridled crew which gets its drive from the leader's frantic tenor saxings. The Hot Rock brigade rates Jacquet's among the best of the jump groups, however, and his pulling power at the Swing Club is unquestionably great.

### Great Bands at Plantation

Joe Sullivan works as a single, as does Early at Club Hangover.

The Plantation Club is poorly located in these days of gas rationing but Owner Joe Morris has been offering a parade of first-rate bands. In the last 12 months such groups as Andy Kirk, Jay McShann, Erskine Hawkins, Lucky Millinder, Earl Hines, Count Basie, Jimmie Lunceford and the current Eckstine organization

have all held down the Plantation bandstand, and more are expected.

Horace Heidt has been holding jam sessions at the Trianon Tuesdays, too. That's the "off night" for most musicians.

With Benny Carter and the King Cole Trio at the Trocadero starting March 22, anything can happen. It usually does when musicians of their calibre get together on a location. The Troc may also have a Sunday matinee, at least there's talking about one.

Credit (?) for the sudden revival of interest centers around (1) the recent Esquire concert, which still stands as the finest ever produced on the west coast, and (2) the efforts of local air-jocks in spinning platters slanted toward a hipped audience.

Al Jarvis on KFWB is doing much in this respect, as are Hunter Hancock, Frank Bull, Carl Bailey, Ira Cook, Peter Potter and a legion of others on L.A. stations. But it is unquestionably Gene Norman's Eastside Club stanza (nightly on KFWB 10 to 12) which is carrying the brunt of the burden. Norman has regular jazz concerts, via the biscuit route, every Tuesday with the full approval of his sponsor. The Norman show, as a result, is amassing a tremendous audience which depends upon him for the newest in recorded le hot. Others are or will emulate his idea, so successful has his idea proved.

### Schmaltz Still Available

At the hinctier spots around the City of the Angels the usual "smart" trios, three-tenor society bands and sundry rhumba outfits still hold forth. They always will. The patrons of such places hail, in the main, from the cinema and radio industries and are the squarest of the square, dilettantes all in their knowledge and appreciation of modern music.

Things are looking up, however. Ellington playing Ciro's just couldn't happen. But it did.

## White-Holman Concert Also on Calendar...

Josh White and Libby Holman will perform at Wilshire Ebell Theatre on March 8. White is a superb blues singer and guitarist whom musicians have praised for years. Only since his tune "One Meat Ball" caught on recently, however, has the public become aware of his activities. Miss Holman also sings.

## LaMar New At Royale

The Club Royale is now featuring the music of Sammy LaMar's 5-piece combo. Spot is on Broadway near Florence.

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A SUPERB COLLECTION OF EIGHT GRAND MELODIES WHICH ALL AMERICA LOVES!

'Danny Boy'  
 'Smoke Gets in Your Eyes'  
 'My Heart Stood Still'  
 'With A Song in My Heart'  
 'When Day Is Done'  
 'I've Got You Under My Skin'  
 'All The Things You Are'  
 'Falling in Love with Love'

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plus taxes



who's where

EDDIE HEYWOOD: Shepp's Playhouse.  
COLEMAN HAWKINS: Berg's Cornegie Hall.  
HARLAN LEONARD: Shepp's Playhouse.  
FREDDY MARTIN: Ambassador Hotel.  
VAUGHN MONROE: Palladium.  
JOE SULLIVAN: Cafe America.  
BILLY ECKSTINE: Plantation Club.  
JAN CARBER: Trianon.  
AL DONAHUE: Aragon.  
LEIGHTON NOBLE: Slapsy Maxie's.  
CARMEN CAVALLARO: Ciro's.  
CARLOS MOLINA: Trocadero.  
FOUR Vs: Cafe Society.  
BILL EARLY: Hangover Club.  
MANNY PRAGER: Hayward Hotel.  
JOE REICHMAN: Biltmore Hotel.  
SLIM GAILLARD TRIO: Berg's Cornegie Hall.  
RED CALLENDER TRIO: Casa Manana.  
CHARLIE BARNET: Casa Manana.  
ILLINOIS JACQUET: Swing Club.  
EMILE PETTI: Town House.  
JERRY TEUER: The Haig.  
LEW SALTER: Pirate's Den.  
DICK WINSLOW: Bar of Music.  
JUD CONLON: Casablanca.  
MANNY STRAND: Earl Carroll's.  
JACK DERANJA: Hacker's.  
DOUG SAWTELLE: "IF" Cafe.  
SONNY KENDIS: H'wood Tropics.  
FESS WHITE: "Jerry's Joyn't."  
ABBEY BROWNE: Charlie Foy's.  
CELLE BURKE: Bal Tabarin.  
HARRY ROSENTHAL: The Players.  
JACK DUNN: Zenda Ballroom.  
DINNY FISHER: Zamboanga.  
JOE HELQUIN: The Village.  
FLENNY TRIO: Casablanca.  
THREE FLAMES: Samba Cafe.  
CLARENCE WILLIAMS QUINTET: Club Rendezvous.  
SAMMY YATES: The Linda Lee.  
SAMPSON PRATT: Bamboo Club.  
EMIL COLEMAN: Mocambo.

**Brownies at Cobra**  
Roy Milton and his Brownies as well as Gladys Palmer, pianist, are the new attractions at the Club Cobra on East First street.

SUPPOSE THE RED CROSS  
HAD TO QUIT!

How would YOU sleep tonight, if you'd made your Red Cross fail a lonely man or war prisoner? Their Red Cross is YOU — it depends solely on YOUR gifts. Give more!

GIVE NOW!  GIVE MORE!

\$52,000 Voted to Continue  
Hollywood Canteen Activities

The outright presentation—no strings attached—of \$52,000 to the Hollywood Canteen to help support its operation for the next 12 months was voted Feb. 9 by the Canteen's board of directors. President Betty Davis, presiding at the meeting, revealed that Jules (MCA) Stein had recommended financial help for the project and the 52G sum would assure continuation of the Canteen's activities for the next year.



**KNOCKING** some knowledge into the comely heads of two students of saxology, CBS bandleader Mickey Gillette poses with two Earl Carroll lovelies in the interests of national publicity. Gillette's band is heard on the Al Pearce programs Saturdays coast to coast.

**Meet the Jockey!**

**NORMAN (RED) Benson** jockies the "Band Revue" stanza on WAAT, New York, daily at 3:05 p.m. He's a singer, musician, songwriter and ex-maestro himself with 14 years in radio to his credit. Red loves sports but his greatest ambition is to eat all he wants without gaining weight and sleep clean around the clock—just once! He goes for intimate chatter about bands and orks and won't reveal which are his special faves.



New Band Led by  
Drummer John Otis

Johnny Otis, drummer featured with Harlan Leonard, is the town's newest bandleader. Otis will unshutter his new crew, full-sized, at the Club Alabam here, replacing Bob Parrish's outfit.

Miss Davis, star of films; Stein and Mervyn LeRoy were elected to the Canteen's Board of Directors recently.

**"Spike" Wallace Re-elected**  
Unanimously re-elected were Miss Davis as president; LeRoy, J. K. Wallace, John Garfield, Carroll Hollister and Mr. John Ford as vice-presidents; Carey Wilson as treasurer, and Jean Lewis as executive secretary.

Wallace, a former bass player with Paul Whiteman, is president of Local 47 American Federation of Musicians, in L. A.

**\$250,000 Advance!**  
Wilson reported that 1944 operation of the Hollywood Canteen totaled \$141,128. He announced the organization had received \$438,022 from the motion picture "Stage Door Canteen" and \$250,000 from Warner Bros. as an advance on earnings of "Hollywood Canteen." The Canteen also will receive 40 percent of the net earnings of "Hollywood Canteen."

The Hollywood Canteen accommodates hundreds of thousands of servicemen annually, and operates 365 days a year.

Teagarden, Chester  
Playing L. A. Area

The bands of Jack Teagarden and Bob Chester have been playing in and around Los Angeles the last several weeks. Neither is set, yet, for a location stand in the L.A. area. Teagarden recently returned after a long trek which took him to New York, New England and New Orleans. His sister Norma still is featured as pianist.

Whitman Opera  
To Be Heard Here

The historical episodes in the career of Marcus Whitman, missionary to the Indian tribes of the Pacific Northwest are the background for Dr. Mary Carr Moore's opera, "The Cost of Empire," to be presented in Philharmonic Auditorium March 16-17. The role of Whitman will be sung by Edwin Lear, tenor; that of Narcissa, Whitman's wife, by Ida Gunnell, soprano.



**7 OF THE TOP 10 RECORD HITS OF '44 WERE RELEASED FIRST BY CAPITOL**

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**LOOK AT THIS LIST:**  
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- ✓ 1. 'Swinging on a Star'
- ✓ 2. 'I'll Get By'
- ✓ 3. 'You Always Hurt the One You Love'
- ✓ 4. 'I'll Walk Alone'
- ✓ 5. 'I'll Be Seeing You'
- ✓ 6. 'Besame Mucho'
- ✓ 7. 'I Love You'
- ✓ 8. 'San Fernando Valley'
- ✓ 9. 'G. I. Jive'
- ✓ 10. 'Shoo-Shoo Baby'



# Their Last Fling....Together



RAY BAUDUC receives the wellwishes of his pals—all of them former associates of Bauduc's in the Bob Crosby band—just before he leaves for Salt Lake City. Bauduc, recently discharged from the army and now a bandleader in his own right, was reunited with his old buddies on a

Capitol record date in H'wood last month. Left to right are Matty Matlock, Eddie Miller, Bauduc, Gil Rodin, who is managing Ray's new band, and Nappy LaMare. And thus the "Greatest Dixieland Band in the land" is a memory.

Photo by Charlie Mihn.